

University of Dundee

Creative Temporal Costings

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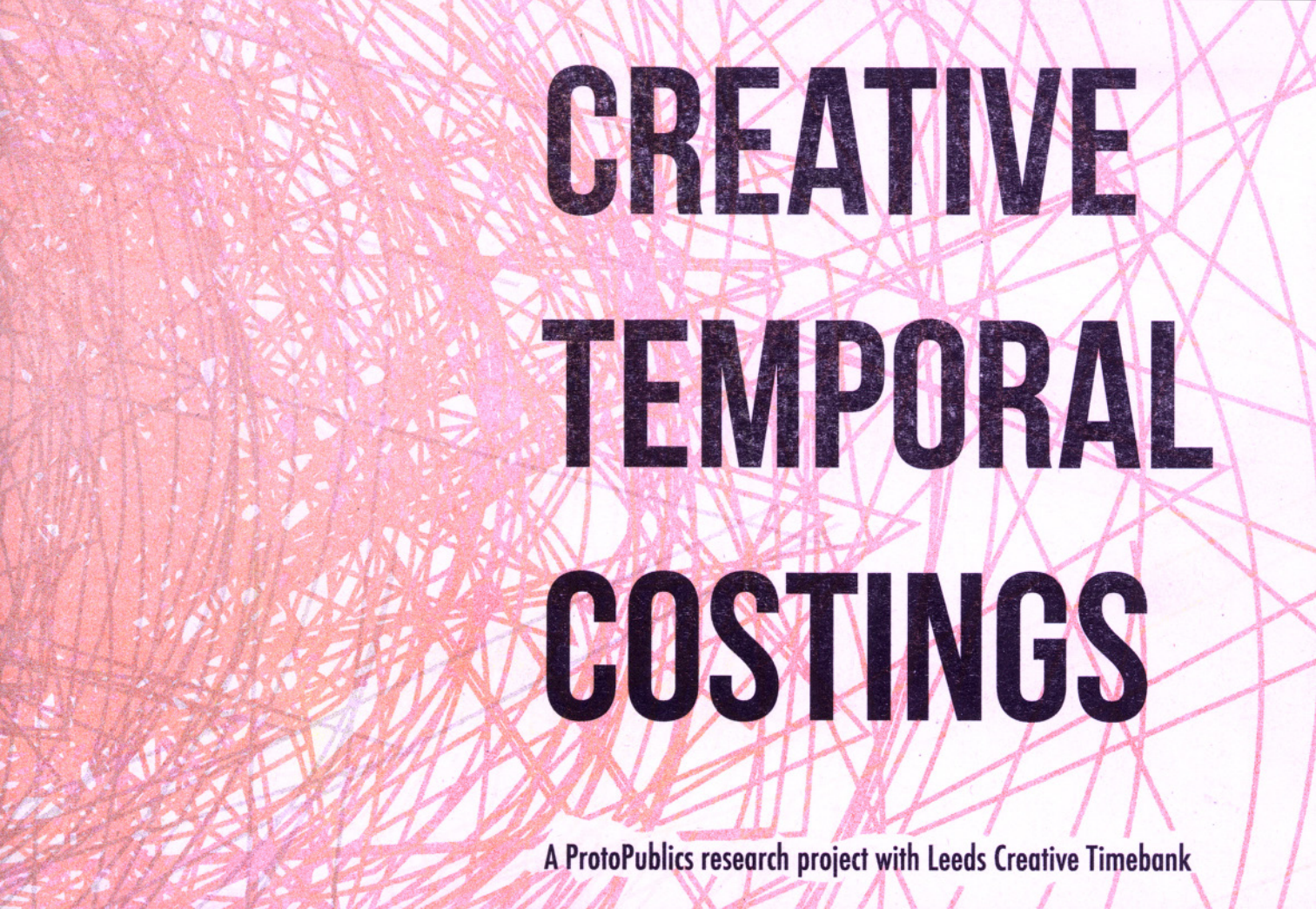
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CREATIVE TEMPORAL COSTINGS

A ProtoPublics research project with Leeds Creative Timebank



CALL FOR ARTISTS IN LEEDS CREATIVE 4 Commissions Available

A Timebank Sprint Research Project supporting creative & academic exchange

An opportunity for artists and designers has arisen through a new collaboration with academics interested in researching the value of time as a currency to support artistic exchange and knowledge creation. This 'sprint' programme has been supported by the Arts and Humanities Research Council and seeks to shape new agendas and methods of interdisciplinary research and creative practice.

Please see www.protopublics.org/project-4/ for more information on the research objectives and participating academics.

Call out for artists working in and across disciplines (live art, 2D, 3D, media, digital, spoken word, graphics, dance and other artforms) to produce an artistic response that seeks to interrogate and explore the theme of time as a currency of artistic exchange. The final presentation of the work should be no longer than 5 minutes. The commission fee is 10 hour credits.

The artistic works produced could include drawn works, live art & performance, animation/film or other. The purpose of the Sprint is to encourage exploration and experimentation and should respond creatively to the constrictions of the brief which is time-tight.

There will be two workshop events:

- 5-8pm, 30 June at Live Art Bistro (LAB) on Regents Street as introduction and context setting
- 5-8pm, 13 July at Wharf Chambers, Wharf Street, LS2 as final event.

Your finished work will be performed or presented on the 13 July. It will form part of an open dialogue between participating artists, the wider LCT membership and the researchers who will presenting their own responses from the disciplines of design, humanities and the arts. With documentation of your work and from the final event on 13 July, a visually focused publication will be designed and printed which explores cultural and creative responses to time and exchange as understood by artists and designers operating within the creative timebank.

All artists and designers will be credited under Creative Commons License.

SI 3 10th Rd
Leicester
LE18 9DJ



When you have finished with
envelope please recycle it.

R4: There's the capitalist one but there's also a patriarchal economy, there's also, you know, there are multiple economies and they don't enable me to think that some things I do are choices and so what is really interesting about this is an economy that, through perhaps this currency of the hour, does in part enable that. But when we were having our discussion last time we met I was like I don't have any time. I don't have any time to give away.

R6: And yet you've the twenty-four hours every day. So that is your time that only you experience, that you invest in.







(Z1)
↓
(A1)

(S1) ←
(L)

So I joined the timebank on a purely principle level or a content level, so then when I joined and I started to actually meet people in the timebank I thought well actually this is quite interesting because some people have skills that I just weren't aware of and I started to get ideas about I could use that and I started to form relationships with various people within the timebank and created projects out of it.



R7: The timebank is a common land and everyone is sharing and exchanging it and the whole thing about the capitalist system is we'll privatise it. We'll own... somebody owns it. Every piece of land is owned by somebody and is charged rent for.

R9: But so I have huge problems with modern capitalism, right, but the roads that you've got here on, all kinds of other bits of infrastructure that have made this meeting possible are from the system that presumably you'd overthrow. But you might want to say would timebanking create a better transport system.



enough time



Dr. Seuss: How

It's night before

December is ho

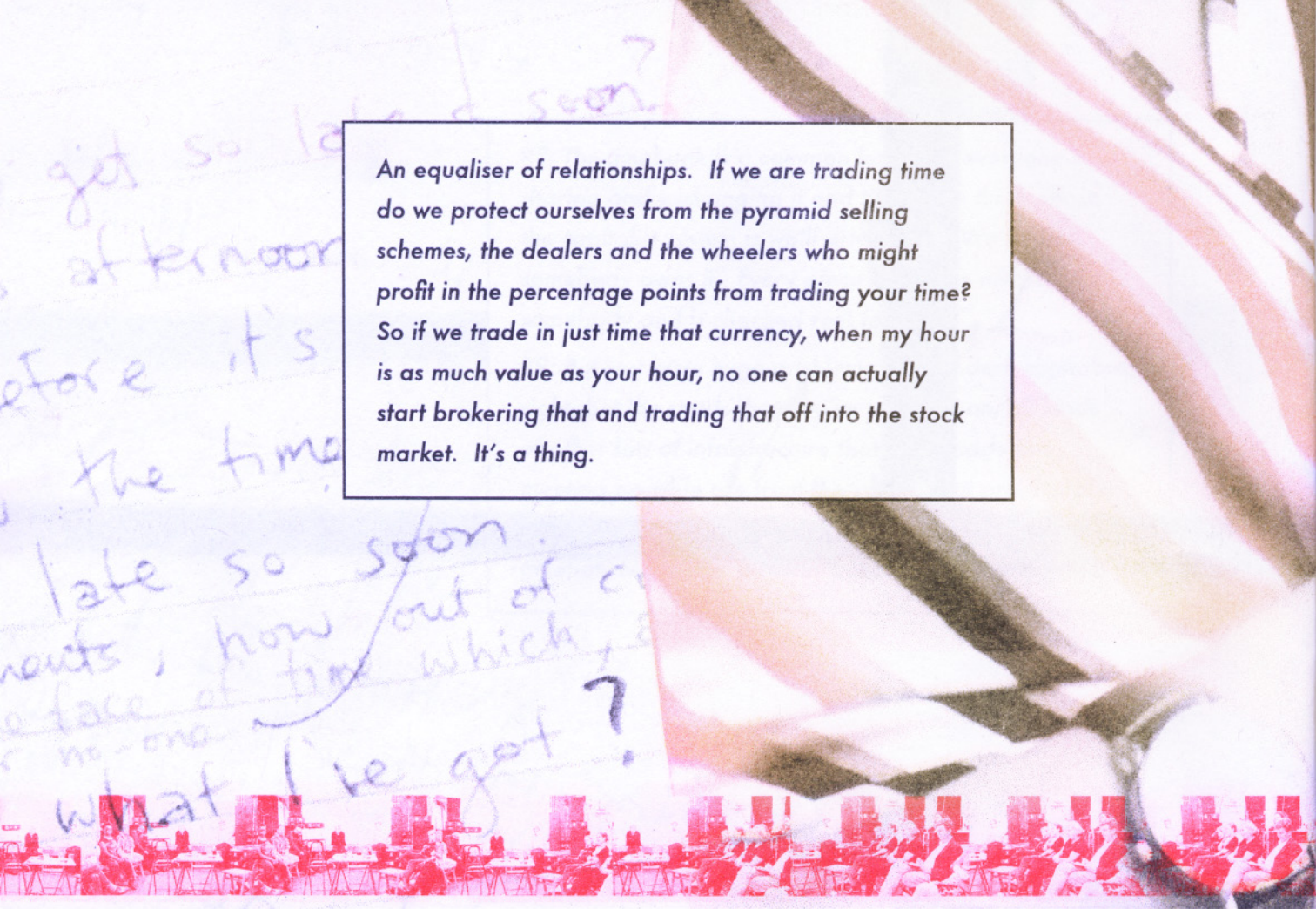
Why you

How did it ge

these universal

dis we are



The background is a collage. On the left, there are handwritten notes in blue ink on lined paper, including phrases like "got so late & soon?", "afternoon", "before it's", "the time", "late so soon.", "nents, how out of c", "e face of time which", "no-one", and "what I've got?". On the right, there is a close-up of a wristwatch with a black strap and a round white face. The watch is positioned diagonally across the frame.

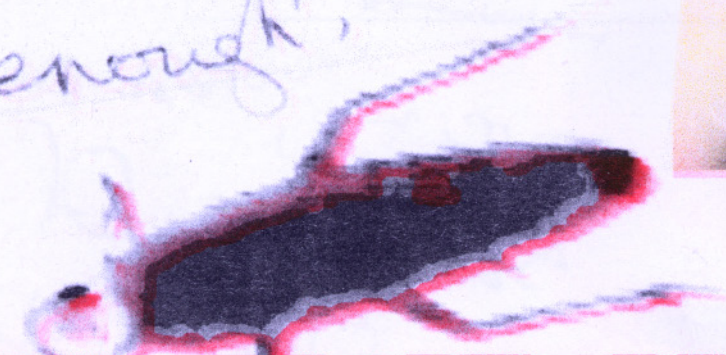
An equaliser of relationships. If we are trading time do we protect ourselves from the pyramid selling schemes, the dealers and the wheelers who might profit in the percentage points from trading your time? So if we trade in just time that currency, when my hour is as much value as your hour, no one can actually start brokering that and trading that off into the stock market. It's a thing.



Most of us do not live
due to a lack of
yet according to BB
~~into a different~~ live
poverty, ~~not~~ arising
She says. Of not
She says



... fear to
basic necessities
st of us, have ~~more~~
~~a different sort of~~
a scarcity mindset
ng enough,



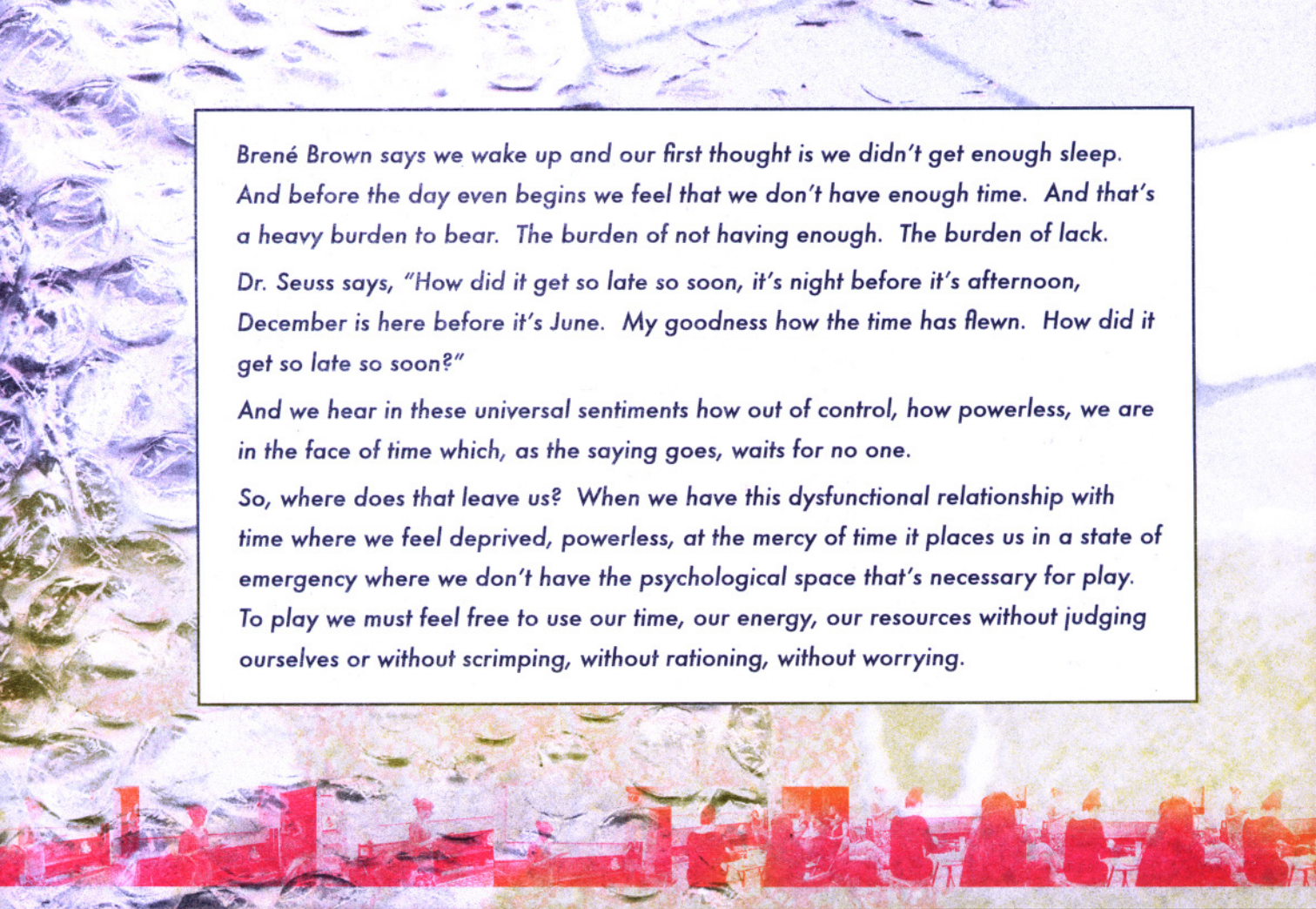
I'm going to come back to calculate. It's a word I know that people don't like. They think that it means flattening, but I'm going to suggest that it can be creative.

So I want to move us from counting hours to creative accounting. If I give an hour to the bank you give an hour to the bank, what does that add up to? Does it become two? One plus one. Two. Is it about accumulation, or does one plus one become nothing?

Do I have time to complete
children's bed-time while

ax return and cover the



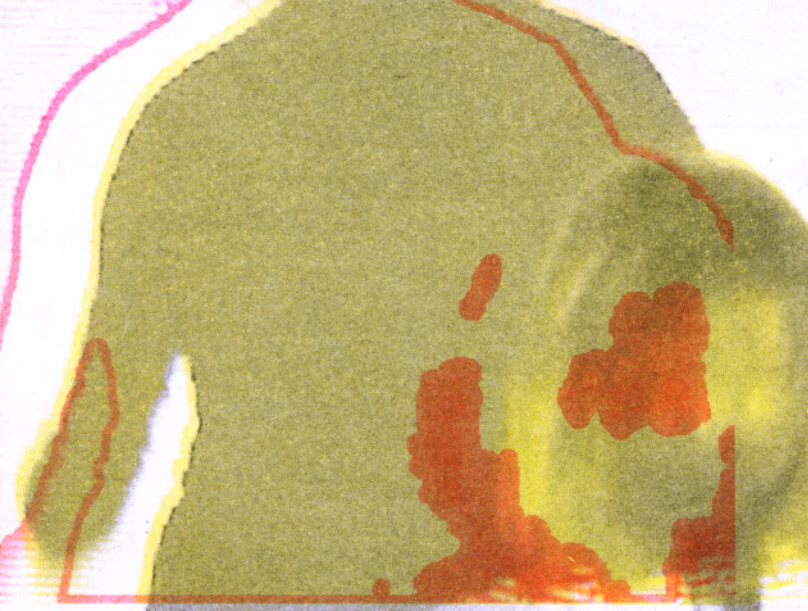


Brené Brown says we wake up and our first thought is we didn't get enough sleep. And before the day even begins we feel that we don't have enough time. And that's a heavy burden to bear. The burden of not having enough. The burden of lack.

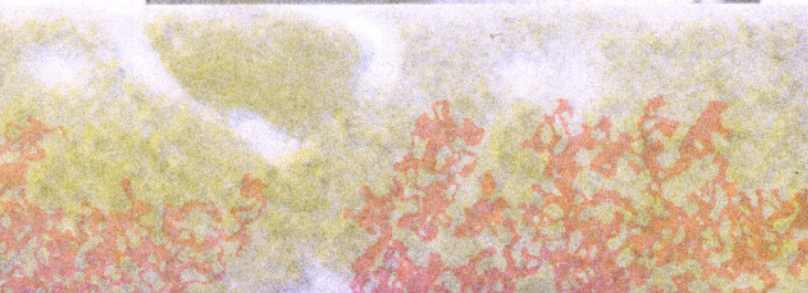
Dr. Seuss says, "How did it get so late so soon, it's night before it's afternoon, December is here before it's June. My goodness how the time has flown. How did it get so late so soon?"

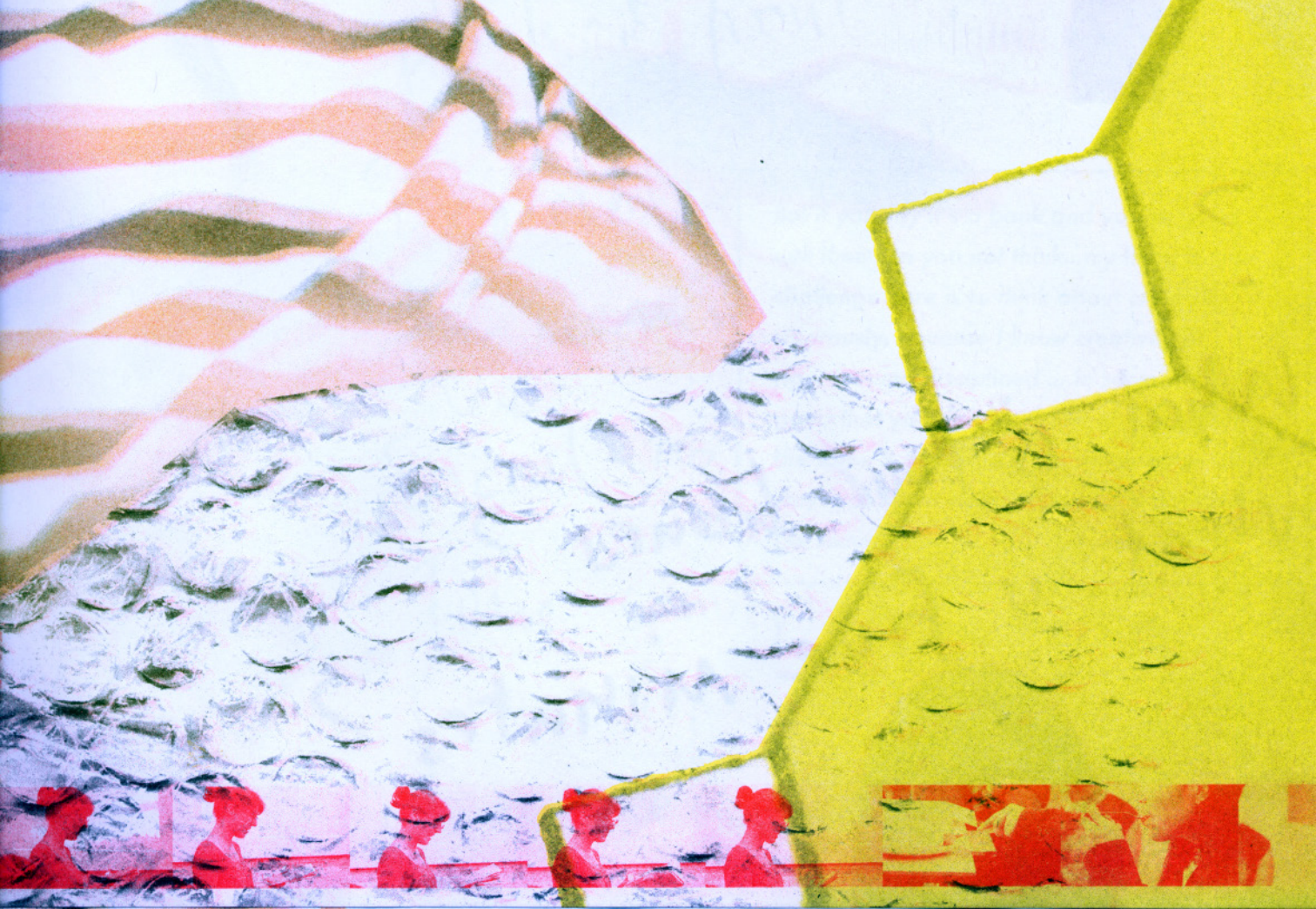
And we hear in these universal sentiments how out of control, how powerless, we are in the face of time which, as the saying goes, waits for no one.

So, where does that leave us? When we have this dysfunctional relationship with time where we feel deprived, powerless, at the mercy of time it places us in a state of emergency where we don't have the psychological space that's necessary for play. To play we must feel free to use our time, our energy, our resources without judging ourselves or without scrimping, without rationing, without worrying.



And we were asking do the time and money economies run like cogs in a mechanical system? Do they run in parallel? How do they interrelate? And we wrote a research grant largely around this question and we received time and money to investigate it. But what's emerged in the conversations that we had and what emerged reading the transcriptions again was a dis-emphasis on the economic, the fact the participating isn't about time, participation is largely about individual work and about being part of a community and about the community work and the community creatively that arises from that.





?
What is four hours?
What is five minutes?



plucked from the air

Expectation

Agreement

Social no

Time converted

Time becoming

Time planning

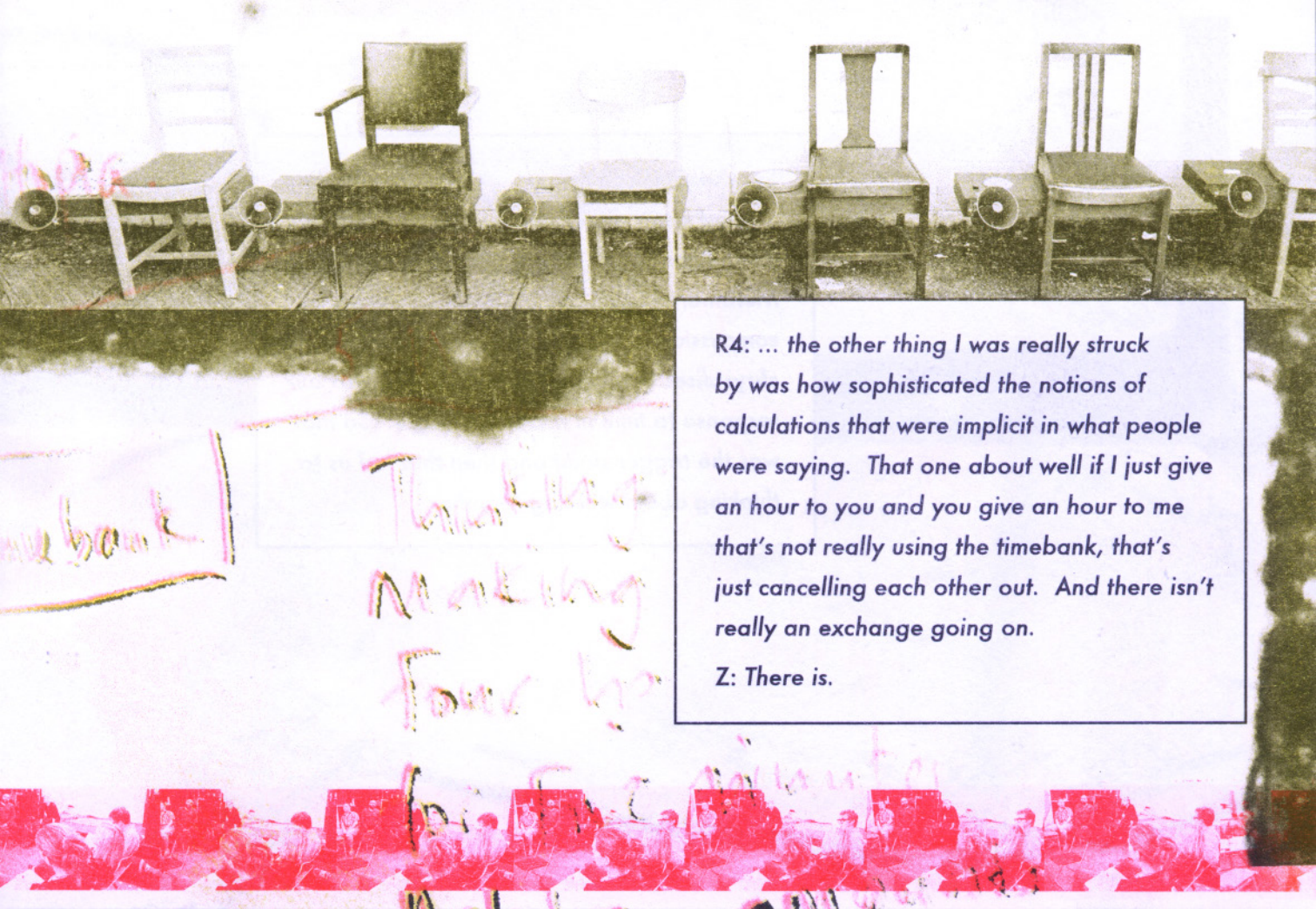
But if you say it's a bank and you've got a unit then can you not think...my thing is, my challenge here is to think about creativity rigorously, because I know creativity is rigorous and disciplined ... in some ways it's good that your hour is a unit of value that is the same is the same is the same, but in other ways you quite clearly don't think any hour is the same.



4/5

Only in 4 hours?
Normally my art
practice has no time



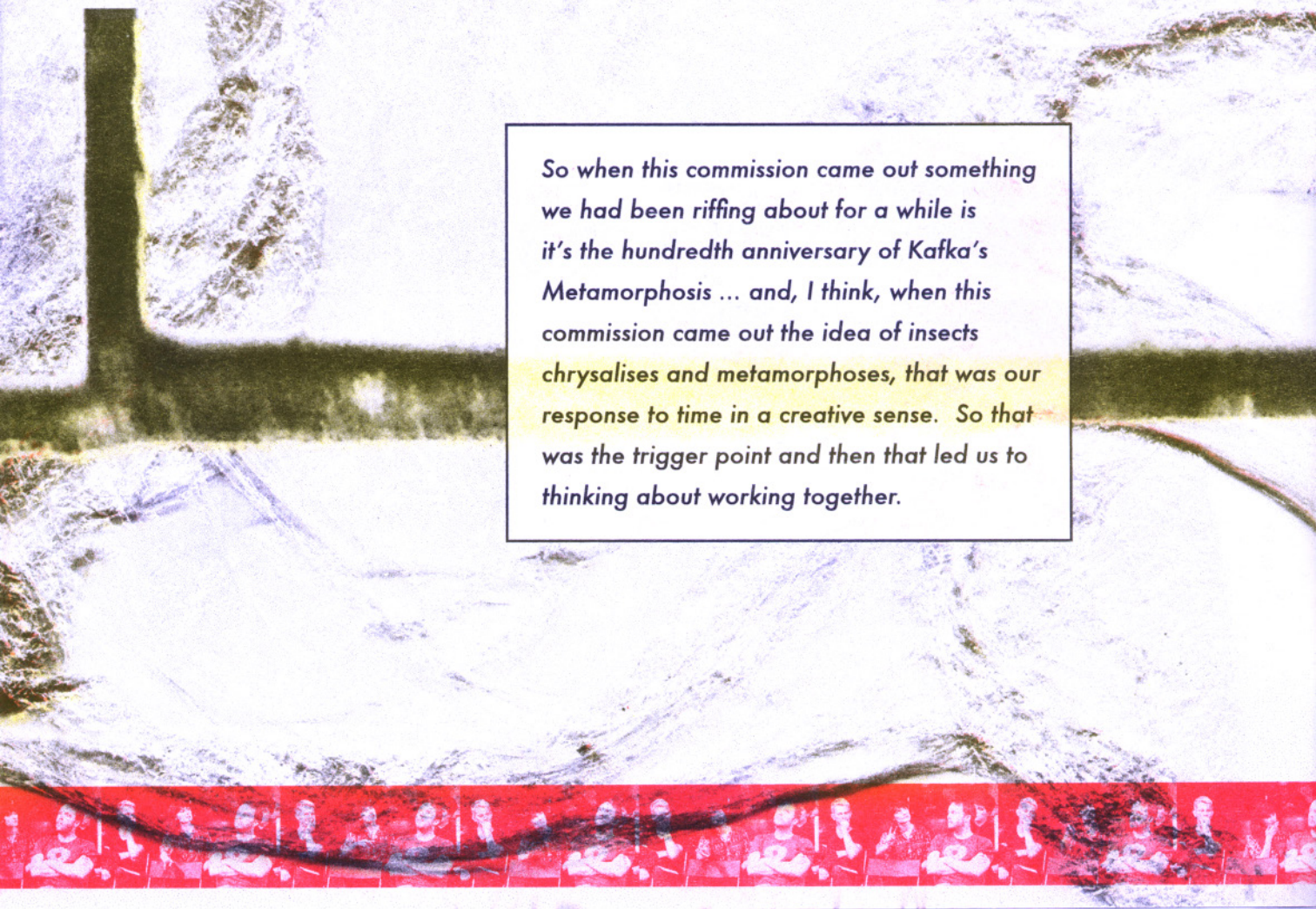


time bank

Thinking
Making
Time for

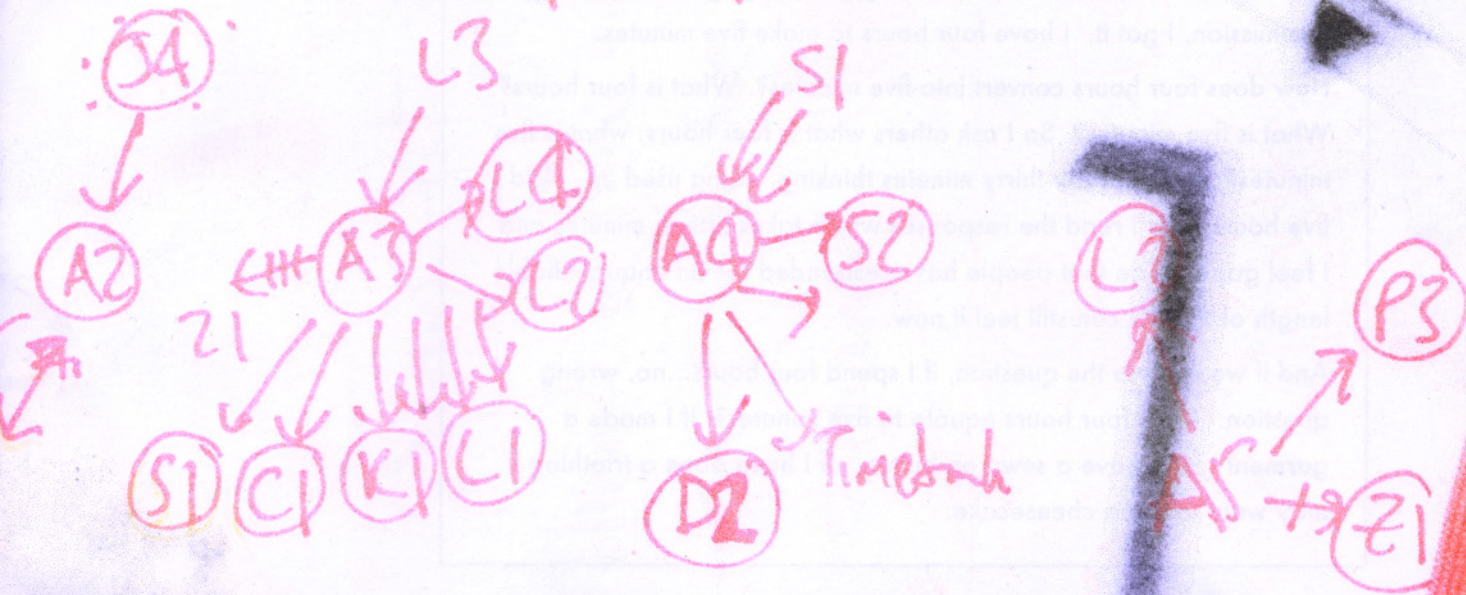
R4: ... the other thing I was really struck by was how sophisticated the notions of calculations that were implicit in what people were saying. That one about well if I just give an hour to you and you give an hour to me that's not really using the timebank, that's just cancelling each other out. And there isn't really an exchange going on.

Z: There is.

The background of the slide is an abstract, textured composition. It features a mix of white, grey, and dark greenish-brown tones, resembling a marbled or painted surface. A prominent horizontal band of bright red runs across the bottom third of the image. Within this red band, there is a series of small, overlapping, semi-transparent portraits of people, possibly a crowd or a sequence of frames from a video, creating a sense of movement and human presence.

So when this commission came out something we had been riffing about for a while is it's the hundredth anniversary of Kafka's *Metamorphosis* ... and, I think, when this commission came out the idea of insects *chrysalises and metamorphoses*, that was our response to time in a creative sense. So that was the trigger point and then that led us to thinking about working together.

no. 10
specimen



Thinking time. Making time. Four hours for five minutes. Arbitrary amounts plucked from the air. Expectations, agreements, social norms, time converted, time becoming, time engaged. I bid for the commission, I got it. I have four hours to make five minutes.

How does four hours convert into five minutes? What is four hours? What is five minutes? So I ask others what is four hours, what is five minutes? And already thirty minutes thinking, doing used up. And five hours later I read the responses which takes fifteen minutes and I feel good inside that people have responded for an unquantifiable length of time. I can still feel it now.

And if we reverse the question, if I spend four hours...no, wrong question. Does four hours equate to five minutes? If I made a garment I may have a sewn on button. If I have done a triathlon I may want to eat a cheesecake.

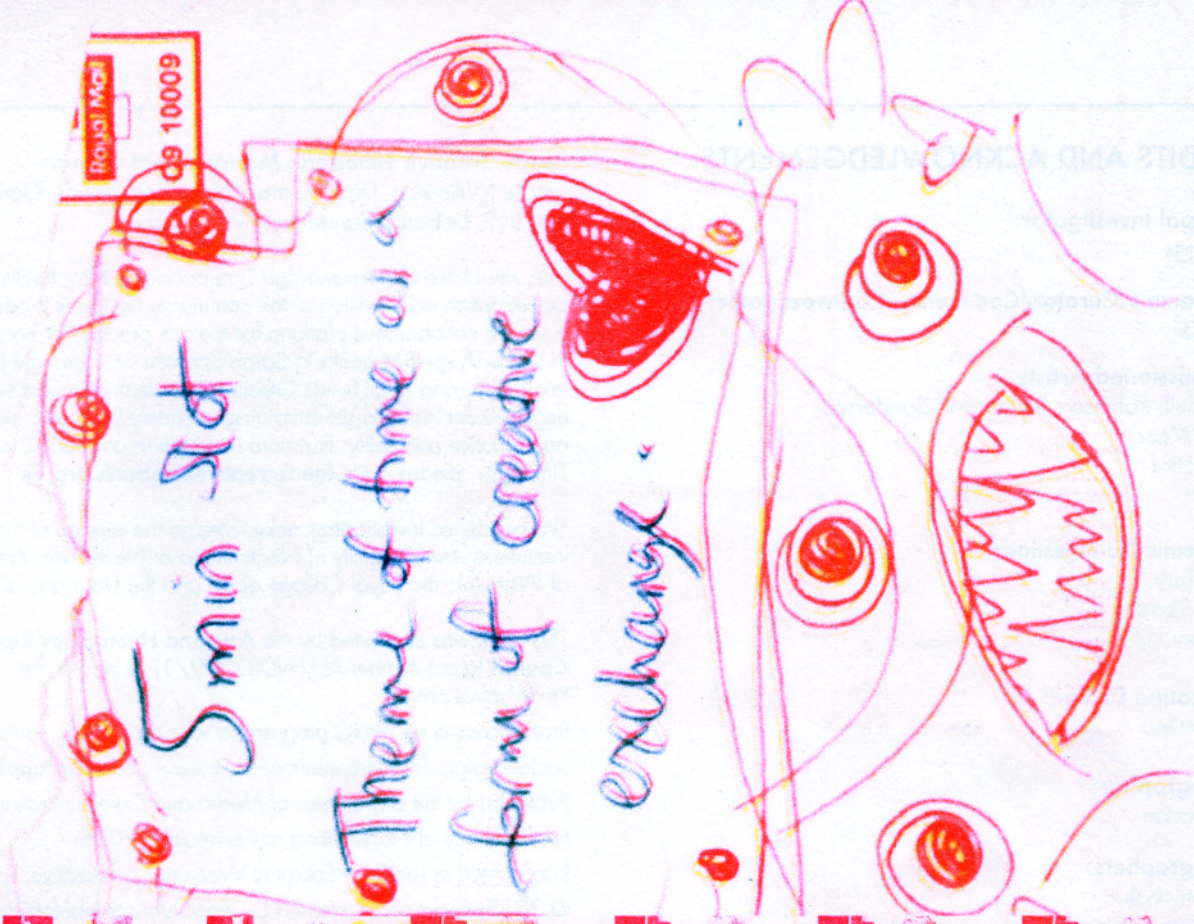


Royal Mail

Q9 10009

5 min slot

Theme of time as a
form of creative
exchange.



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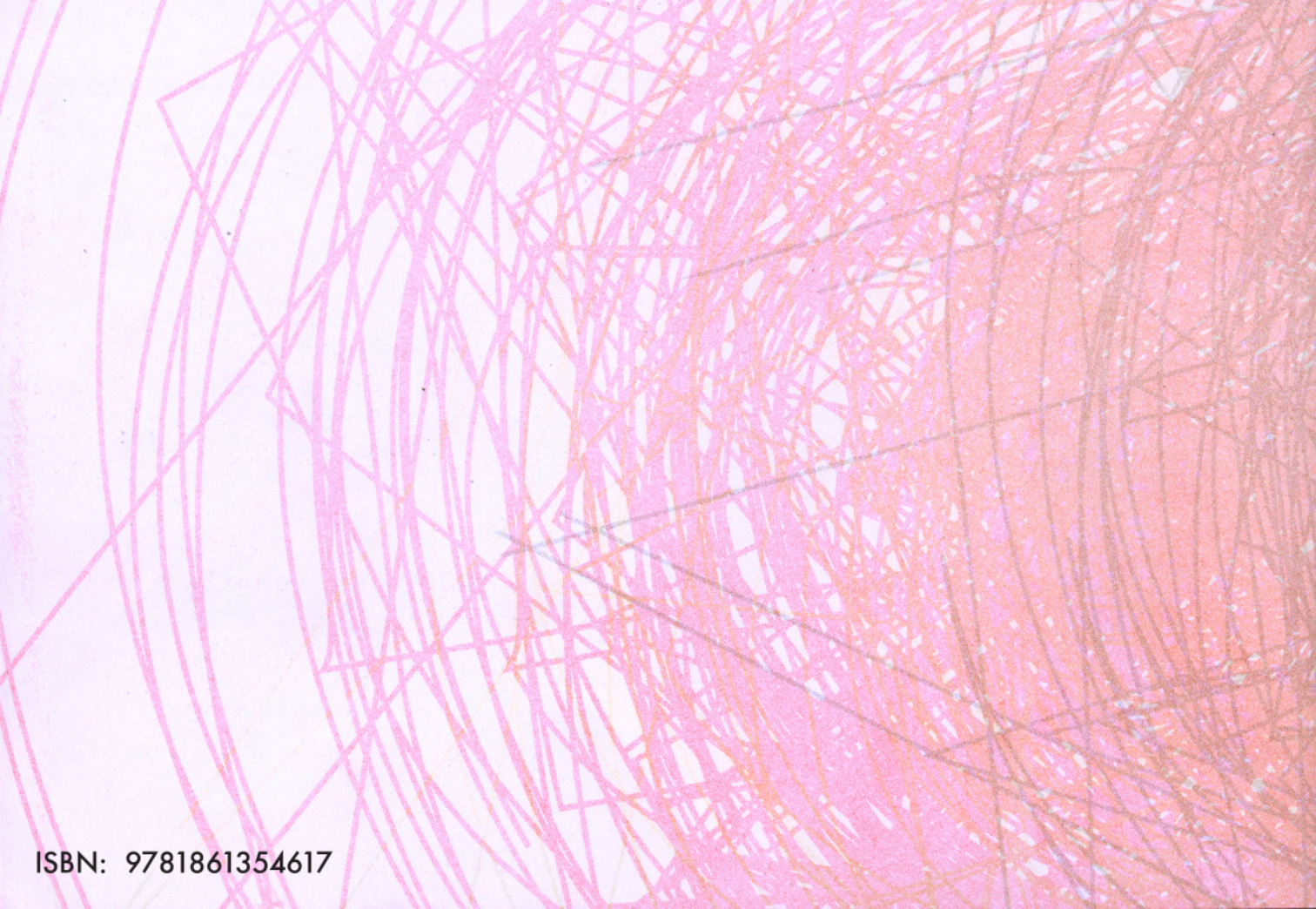
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